

A large, stylized white letter 'S' is the central graphic element. It is positioned vertically, spanning across a horizontal line that divides the background into two shades of orange: a darker, muted orange on top and a brighter, more saturated orange on the bottom. The 'S' is thick and has a slightly irregular, hand-drawn feel.

166th Season

Handel & Haydn

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H







## The Professional Public Concert

by Joseph Dyer

Between the death of Bach in 1750 and that of Beethoven in 1827 vast changes took place in the vehicles of musical performance. Concomitant with changes in taste and style throughout this period, there occurred a progressive "professionalization" of the public concert, itself a relative newcomer to the world of music. Previously, church and court were the twin supports of professional ensembles outside the opera house. Orchestras tended to be rather small and, apart from gala festivals in England, the large chorus was unknown. Though religious services, which particularly in Italy included independent instrumental music, were open to all, concerts by the highly proficient court orchestras were generally accessible to few besides the hereditary nobility. The orchestra at the electoral court in Mannheim enjoyed an international reputation: visitors marveled at the perfection of its execution. Several noted composers belonged to the orchestra, and literally hundreds of symphonies were spawned from its ranks.

Economic restraints and the disruptions of the Napoleonic wars led to the dissolution of many a court musical establishment. The professional court musician, never quite secure from such caprice, now found himself with a diminished opportunity for future employment as a performer. The municipal musicians (*Stadtpfeifer*) found that they could not support themselves solely on the income from the performance of their official duties. Not all the musicians affected by these developments could find alternative employment as "free" artists on a level commensurate with their abilities. Most had to look to teaching or hope that a post in a theater orchestra would fall vacant.

The scarcity of positions was due in part to the orchestras of middle-class amateurs which had formed in the late eighteenth century and continued well into the nineteenth. They employed a few professionals, principally winds and brass. Professional string players were not always welcome, since they usually required payment for their service. These "dilettante" orchestras (as they were called in German-speaking lands) were often far from what the English name implies. The results depended on the quality of the players; a dilettante was merely a person who did not earn his living from

music. Amateurs with sufficient leisure time could become quite accomplished instrumentalists, and a professional orchestra brought no guarantee of an adequate performance because rehearsal time was always insufficient by modern standards.

Mozart, shortly after his arrival in Vienna, associated himself with Philipp Jakob Martin and his summer *Dilettante Concerts* in the Augarten. Only the bassoons, trumpets and drums were paid. Martin organized similar concerts during the winter in a municipal building known as the Mehlgrube. Mozart admired Martin's business acumen and thought that the amateur-professional orchestra was rather good, though when Mozart arranged for his own "Academies" (as concerts were known in Vienna), he hired professional musicians from the Burgtheater.

Amateur orchestras existed in many other cities and towns to play the orchestral music which then represented the leading edge of compositional developments. The *Grosses Konzert*, founded in 1743 by a group of Leipzig nobles and wealthy merchants, was renamed two decades later the *Liebhaber-Concert*. Berlin had its own *Liebhaber* (amateur) concerts from 1770 to 1797. The Parisian *Concerts des Amateurs* commenced in 1764 and developed into the *Société de la Loge Olympique*, for which Haydn wrote the "Paris" Symphonies. The success of these ventures depended on a pool of skilled amateurs who could be inspired by a director with strong musical and organizational talents. Many undertakings did not survive for want of stable management, sustained enthusiasm or seriousness of purpose.

Dr. Charles Burney, author of a famous history of music, observed the limitations of such orchestras on a visit to Hamburg in 1775:

At night I was carried to a concert, at the house of M. Westphal, an eminent and worthy music-merchant. There was a great deal of company; and the performers, who consisted chiefly of *dilettanti*, were very numerous. This kind of concert is usually more entertaining to the performers than the hearers;... in these meetings, more than others, anarchy is too apt to prevail, unless the whole be conducted by an able and respected master.



Presumably the audience paid no fee for the privilege of attending this particular evening's entertainment. It was to such informal semi-public gatherings that the term "concert" was first applied.

The deficiencies of the Dilettante Concert as an institution encountered ever more insistent criticism as the nineteenth century wore on. Audiences demonstrated less and less tolerance of their neighbors' shortcomings as performers. Composers, beginning with Beethoven, made the kind of technical demands which only highly trained professionals could hope to master. Berlioz and Wagner delivered one broadside after another against shabby playing, whether amateur or professional. In some cases friction between unpaid amateurs and paid professionals in the same orchestra was a source of unpleasantness. Audiences were also becoming accustomed to the heady excitement of the virtuoso concert, and they expected some of the same thrill from orchestral music making. To attain this goal, a more exacting orchestral technique was required.

All of these developments opened the way for a resurgence of the professional orchestral instrumentalist who was not a travelling virtuoso, but first a viable organizational model had to be found. The idea of a subscription series under professional management was not the self-evident solution one might assume today, for not every nineteenth-century city had the resources or social structure to develop public musical institutions. In London, however, the love of music and the entrepreneurial spirit had produced an embryonic "concert series" by the late seventeenth century, when John Bannister offered "music performed by excellent masters" every day. The admission price of one shilling included ale and tobacco. This clubbish atmosphere characterized many early concerts, both in England and on the continent. A monthly series at the home of William Caslon (1692–1766), the renowned type-founder, featured:

... Corelli's music, intermixed with the Overtures of the Old English and Italian operas... and the more modern ones of Mr. Handel. In the intervals of the performance the guests repasted themselves at a sideboard, which was amply furnished; and, when it was over, sitting down to a bottle of wine, and a decanter of excellent ale, of Mr. Caslon's own brewing, they concluded the evening's entertainment with a song or two of Purcell sung to the harpsichord, or a few catches, and about twelve retired.

Music and refreshment were frequent partners in the early history of public performances. For outdoor music and recreational diversions no European institution rivalled London's Vauxhall Gardens. Most of the concerts held in its agreeable environs were professional.

Toward the end of the eighteenth century there was established in London the *Professionals Concert*, which founded when it opposed the Haydn-Salomon Concerts in the 1790's. The later London Philharmonic Society, founded in 1813, had as its specific purpose the cultivation of a higher standard of performance. The Society commissioned (or so it thought) Beethoven's Ninth Symphony. All of its players were professional, but only the wind players were paid. Something of a stir was created when a plan was implemented to fund insurance benefits for the musicians' families

with profits from the concerts. The amateur tradition of music for the sheer joy of it remained strong in England!

Leipzig was the first city to have a professional concert orchestra supported by an association of leading citizens. Beginning in 1781, it performed in a specially outfitted room in the cloth merchants building (Gewandhaus). Mendelssohn, its most famous conductor, was appointed in 1835. After a number of false starts, Vienna had its first professional concert series in 1842, a relatively late date for a musical center of such importance. The Vienna Philharmonic, directed at first by Otto Nicolai, gave only 22 concerts during the first 18 years of its existence. The New World was not far behind these European endeavors: the New York Philharmonic was established in 1842. It underwent one crisis after another during the remainder of the century as external support waxed and waned. Its players had to hold theater jobs, hence attendance at rehearsals suffered if a better playing commitment was at hand. When Henry Lee Higginson founded the Boston Symphony Orchestra in 1880, he bound the musicians by contract to forego outside engagements during the concert season. Only the Handel and Haydn Society could make use of their services when they were not needed for a concert or rehearsal. Before the creation of the Boston Symphony, residents of this city depended on the Harvard Musical Association orchestra of amateurs, visiting orchestras or the Handel and Haydn orchestra for exposure to the symphonic repertoire.

With the growth of the fully professional concert orchestra, however imperfect, the amateur either had to retire to his parlor or discover another outlet for public music making. That outlet, choral singing, had already begun to sink its roots deep into middle-class musical culture. The first important group with a stable organization was the Berlin Sing-Akademie, created almost unintentionally in 1791 by Carl Friedrich Fasch with a group of his singing pupils. Unlike the Handel and Haydn Society which gravitated immediately to the oratorio repertoire, the Sing-Akademie cultivated a cappella choral song. Its members came from the professions, the mercantile class, and minor officialdom. The Sing-Akademie had its moments of glory in 1829 with the revival of the Saint Matthew Passion and in 1834–35 with the first performance of the B Minor Mass. It often sang for charitable purposes and disaster relief, as did most of the nineteenth-century choral societies. It has been in continuous existence since 1791, though in 1963 the "refounding" of the venerable institution was announced in East Berlin, ostensibly because "only today, in our workers and farmers state can the true humanistic ideals of the founders of the Sing-Akademie find their fulfillment"—a quintessentially bourgeois institution turned proletarian!

Choral societies along similar lines were established in many German cities during the first half of the nineteenth century. The popular choral festivals would have been impossible without the resources they provided. The joy of singing united thousands throughout Europe and America in the great mixed choirs which selectively appropriated for themselves a few works from the Baroque and Classic periods (Bach's Passions, Handel's oratorios, and Haydn's *Creation* and *Seasons*) and encouraged nineteenth century composers to write for their resources. Much of the latter repertoire turned out to be rather undistinguished, though it was prepared for frequent performances with the same fervor bestowed on the



supreme masterworks. The amateur choralist sang for relaxation and enjoyment, but also for an intimate sense of participation in a heady emotional experience, one which did not, however, require the arduous personal discipline inseparable from mastery of an orchestral instrument. A choral society could likewise accommodate enormous numbers of singers: the Handel and Haydn Society frequently performed with over 500 members—a chorus of *only* 300 was a cause of alarm at declining interest.

Depending on the country and the social status of the participants, the choral movement had other goals quite independent of the cultivation of musical art. Massed choirs had been a distinctive English tradition ever since the great Handel Commemorations of the late eighteenth century. Their overwhelming effect impressed foreign visitors and encouraged the spread of choral music on the continent. Henry Raynor, in *Music and Society Since 1815*, makes a strong case for the relationship between choral singing, nonconformism and the working classes of the English factory towns. The Methodists fostered spiritual hymn singing as they devoted themselves to the moral improvement of a populace victimized by industrialization. Choral societies were the natural vehicles of both educational and moral uplift. Choral singing was touted as the road to virtue for the working classes: “sentiments are awakened in them which makes them love their families and homes; their wages are not squandered in intemperance, and they become happier as well as better” (George Hogarth, father-in-law of Dickens, writing in 1835). Still other choral societies: Liverpool (1831), Huddersfield (1836), Manchester (1850) drew their support from the middle class, but London’s first big choir, the Sacred Harmonic Society (1832), had close ties with Exeter Hall, the most important Methodist center in the capital.

Social aims of a similar nature determined the structure of the Orphéon movement in France, though its principal goals were educational, not religious or social. The Orphéons were working-class choirs spread throughout France which cultivated a cappella singing and administered a method to teach note reading. (The English tonic sol-fa system was also linked with educational choralism.) At the height of its popularity in 1860 the movement enrolled 150,000 singers in 3,200 Orphéons. In Switzerland choral singing became a significant expression of social solidarity and national consciousness, as well as an intimate communion with high art. The publisher Hans Georg Nägeli promoted the founding of choral societies with a zeal approaching mystical fervor:

Where does each individual perfect his personality simultaneously through the free expression of feelings and words?  
Where does he become aware, intuitively and in many different ways, of his human autonomy and solidarity? Where does he radiate love as well as imbibe it at the instant of every breath?  
Where, I ask you, but in choral singing?

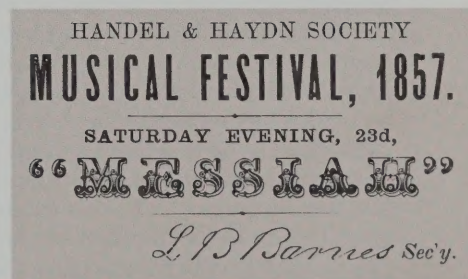
These words were written in 1809, and though they apply specifically to certain political and educational objectives pursued in conjunction with the educational theorist Pestalozzi, the sentiments would have been echoed by quite a few nineteenth-century choralists.

German male choirs were hotbeds of a militant brand of nationalism in the nineteenth and early twentieth centuries.

They raised their voices in folk song and in celebration of the fatherland. A particularly famous collection of music, *Lyre and Sword* (1814) set the tone for these organizations, which in 1862 came together in the German Sängerbund. The organization was banned immediately after the Second World War, but reconstituted in 1949 and remains a respectable part of the German musical scene today. Nationalist sentiments were not necessarily royalist ones, as every European monarchy realized. In their system of organization the choral societies were far more democratic than the political institutions which surrounded them and which regulated the daily lives of their members. The conductor was elected by the membership, as were the principal officers, and important decisions depended on the establishment of a consensus. In most of the societies women held an equal footing with men. Naturally the civil authorities could not afford to ignore any large gatherings of the educated bourgeoisie. A German police report voiced the prevailing mood of suspicion when it noted that “the encouragement of democratic tendencies lies at the root of many of these choral societies [*Gesangvereine*].” Only in England and America were the societies free of seditious tendencies, though some of the English workers’ choirs were suspected of dangerous leanings toward socialism.

The Handel and Haydn Society, founded in 1815, is one of the oldest choral societies in the world: only a few have flourished for more than its 165 years. The early membership rolls included merchants, manufacturers, professional men and a few tradesmen. The latter seem to have resigned after short periods, either because they lacked the leisure time or because they were not made welcome in what must have seemed a closed circle. In short, it was an organization expressive of solid middle-class values, even later in the century when its 600 or more members came from all walks of life. (Women are included in this number, though “ladies of the chorus” were barred from official membership in the society until 1967.) Possibly due to an excess of that democratic spirit which was so feared by our German policeman, the by-laws of the Society put musical decisions in the hands of the elected President, who might even decide to do the conducting himself. The Society’s first conductor, Gottlieb Graupner, was a professional and an alumnus of the Salomon Concerts in London, but many years passed before the officers realized that only a competent, well-trained director could provide the necessary, authoritative leadership.

Until that realization dawned, progress was slow: amateurism was the bane of the Handel and Haydn Society in



Single ticket for the closing event of the 1857 festival.



its earliest years, and the by-laws forbade any member from accepting compensation for musical services. In 1853 Karl Bergmann, a member of the touring Germania Orchestra which had just settled in Boston, took over the conductor's baton temporarily and enforced a measure of discipline in the chorus. A performance of Beethoven's Ninth Symphony that year (the Boston première) was a virtual rebirth for the Society. Another ex-Germanian, Carl Zerrahn, succeeded Bergmann and continued to administer the strong tonic of discipline by requiring higher standards for admission to the chorus and regular attendance at rehearsals. Within three years the Handel and Haydn Society was able to mount America's first music festival on the British model: *Creation, Elijah, Messiah*, symphonic works—and a \$2,000 deficit!

The development of permanently established symphony orchestras and large choral societies took place within the framework of the public concert before a fee-paying audience. Both were in different ways emblems of the new independence and self-confidence of the middle class, now determined to enjoy the cultivated pleasures which were formerly the perquisites of the hereditary nobility. The English managerial skill which first made the public concert a viable reality was widely imitated. Establishment of an orchestra became a matter of civic pride to the educated bourgeoisie with the financial means to support it. Private music making in the home flourished as never before; enormous quantities of trivia were churned out to meet the demands of a more affluent society. The piano became the instrument of preference for amateur instrumentalists who, a generation before, might have been members of a dilettant orchestra. Large amateur mixed choirs provided a substitute outlet for those who wished to appear before the public as active votaries of art. The history of nineteenth-century choralism amply demonstrates that there were vast cohorts of such. As noted above, well springs other than the love of music sustained, or at least added a special dimension to a number of European choral organizations. The choral society served a variety of purposes, the realization of which necessitated the maintenance of an amateur constituency.

Modern taste has veered away from the "more-is-better" ethic of choral music; it questions whether the singing of vast throngs can produce a properly *musical* experience. While acknowledging that the size of the chorus depends on the music to be performed, a reduction in numbers with an increase in effectiveness is the aim of twentieth century choral societies. Handel and Haydn subscribers know that the Society has striven for and has maintained the highest standards of choral and orchestral performance, presenting the great masterworks according to the most exacting standards of authenticity and fidelity to the composer. The Handel and Haydn Orchestra numbers among its personnel the best professional musicians in the area; vocal soloists of national reputation are engaged. The Artistic Director and the officers of the Society have determined this year to carry this practice to its logical conclusion: the inauguration of a fully professional, paid chorus of the best singers in the metropolitan area. The special circumstances which make the Handel and Haydn Society America's premier choral institution, its location in a major cultural center and its responsibility to its audience induced the Board of Governors to approve this step, making the Society unique in yet another way. Just as the amateur orchestra finally yielded for good reason to the professional

ensemble, the amateur chorus in a few situations should yield to the professional chorus.

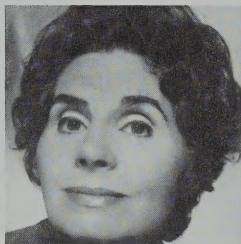
The response to this year's subscription drive for both the choral and instrumental series exceeded all expectations. Henceforth new demands and a far greater commitment of time will be required of the chorus, many of whom are already professional singers by training and experience. Fairness alone calls for recognition of this fact in a tangible way. The requirements of musicianship in a chorus like the Handel and Haydn are more exacting than they are for an opera chorus, all of whose members are paid for their services. If the Society wishes to continue attracting exceptionally qualified singers in a region where there is such extensive (friendly) competition for them among choral societies, it must offer appropriate reimbursement. By so doing, the Society can encourage the development of younger talent by helping to underwrite the cost of vocal instruction, to the benefit of both the individual and the Society.



A ticket for the Handel & Haydn Society's first music festival in 1857.



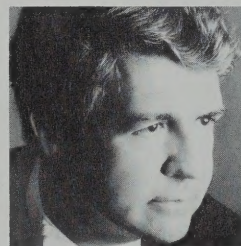
**Eunice Alberts** *Contralto*  
 Boston Symphony Orchestra  
 Vienna State Opera  
 Orchestra  
 Philadelphia Orchestra  
 New York City Opera



**Betty Allen** *Mezzo-soprano*  
 Chicago Symphony  
 Orchestra  
 Houston Grand Opera  
 Santa Fe Opera  
 San Francisco Opera



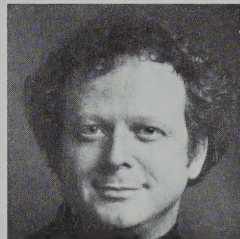
**Charles Bressler** *Tenor*  
 Orchestre de Paris  
 New York Philharmonic  
 Boston Symphony Orchestra  
 New York Pro Musica



**Hugues Cuenod** *Narrator*  
 La Scala  
 Glyndebourne Festival  
 Boston Symphony Orchestra  
 Handel & Haydn Society



**Doraleen Davis** *Soprano*  
 Philadelphia Orchestra  
 Detroit Symphony Orchestra  
 Kennedy Center  
 Carnegie Hall



**David Evitts** *Baritone*  
 Boston Symphony Orchestra  
 Handel & Haydn *Messiah*  
 recording  
 Opera Company of Boston  
 Los Angeles Philharmonic

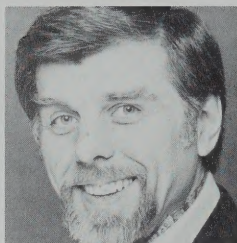
**Judith Raskin** *Soprano*  
Metropolitan Opera  
New York City Opera  
Lyric Opera of Chicago  
Santa Fe Opera



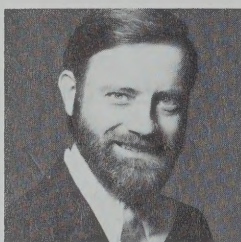
**Pamela Gore** *Contralto*  
Handel & Haydn *Messiah*  
recording  
Boston Symphony Orchestra  
New Hampshire Symphony  
Springfield Symphony



**Will Roy** *Bass*  
New York City Opera  
Mostly Mozart Festival  
Pittsburgh Symphony  
Philadelphia Orchestra



**Jon Humphrey** *Tenor*  
Philadelphia Orchestra  
Cleveland Orchestra  
Handel & Haydn Society  
RCA Victor, Decca, and  
Columbia Records



**Renée Santer** *Soprano*  
Boston Symphony Orchestra  
Berkshire Music Center,  
Vocal Fellow



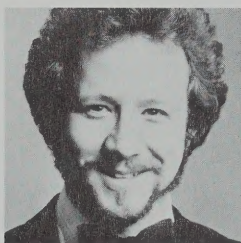
**Shirley Love** *Mezzo-soprano*  
Metropolitan Opera  
Boston Symphony Orchestra  
Detroit Symphony Orchestra  
Philadelphia Orchestra



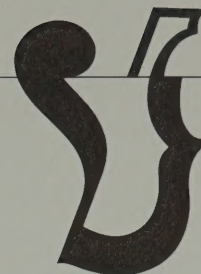
**Linda Zoghby** *Soprano*  
San Francisco Symphony  
Israel Philharmonic  
Royal Philharmonic  
Orchestra  
National Symphony  
Orchestra



**William Parker** *Baritone*  
First Prize winner, Kennedy  
Center Competition, 1979  
Detroit Symphony Orchestra  
New York Philharmonic  
Santa Fe Opera







Handel & Haydn Society

Thomas Dunn, *Artistic Director*  
Gary Wedow, *Associate Conductor*

B O S T O N

Thomas Dunn, *Conductor*  
Carol Lieberman, *Violin I*  
Wilma Smith, *Violin II*  
Bruce Coppock, *Violoncello*  
Thomas Coleman, *Double Bass*  
Gary Wedow, *Harpsichord*



*Joseph Haydn* **Sinfonia**—Le Matin (1761)

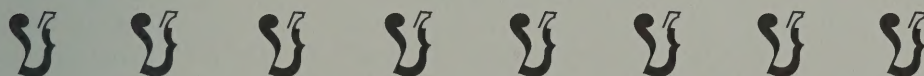
Adagio—Allegro  
Adagio—Andante  
Menuet  
Finale (Allegro)

**Sinfonia**—Le Midi (1761)

Adagio—Allegro  
Recitativo (Adagio—Allegro—Adagio) Ferma  
Menuetto  
Finale (Allegro)

*Intermission*

166th S e a s o n



Fourth Concert

Wednesday Evening

*G. F. Handel* **Concerto Grosso**, Op. 6, No. 4 (1739)

Larghetto affettuoso  
Allegro  
Largo e piano  
Allegro

February 18 1981

8:00 p.m.

*Joseph Haydn* **Sinfonia**—Le Soir (1761)

Allegro molto  
Andante  
Menuetto  
La Tempesta (Presto)

Next concert of the Handel & Haydn Society at  
Symphony Hall: March 13, 1981 at 8:00 p.m.

Tonight's performance is funded in part by the  
National Endowment for the Arts and by the  
Massachusetts Council for the Arts and Humanities,  
a state agency whose funds are recommended by the  
Governor and appropriated by the State Legislature.

Program and cover design by Ben Day.

Production assistance by  
Anne Schaper, Lisa Fontaine,  
and Joel Markus.

The taking of photographs and the use of recording  
equipment in this auditorium are not allowed.

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Franz Joseph Haydn

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*Symphony No. 6 in D "Le Matin"*

*Symphony No. 7 in C "Le Midi"*

*Symphony No. 8 in G "Le Soir"*

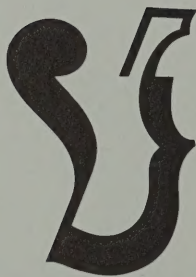
As a young man in the Vienna of the 1750's, Haydn could acquire a respectable musical education simply by keeping his eyes and ears open. Personal industry counted as well, but Vienna shared its distinction as Europe's first musical capital with only one other city, Paris. The Italian opera, whence came the seed of the future symphony, was favored at court, but the conservative tradition of Fux and Caldara had not ceased to echo. Haydn had been a choirboy performing traditional Italian and Austrian church music under Georg Reutter the Younger at St. Stephen's Cathedral. His first, admittedly clumsy attempts at composition were based on the music which was a part of his daily responsibilities in the choir.

After his summary dismissal from the choir, he sustained himself with a series of musical odd jobs as a street musician, violinist and organist. He had received little formal training in music and had to apply himself assiduously to the study of theory and composition. His fortunes took a turn for the better when he entered into an agreement with the Italian *maestro* Nicolò Porpora to accompany singing lessons and act as a valet in return for tutoring in composition. Haydn achieved some reputation as a teacher himself, thereby securing entry into the circle of noble patrons who controlled the path to success.

In 1759 he was given his first important appointment as Kapellmeister to Count Morzin, a nobleman who wintered in Vienna and summered in Bohemia (Lucaveč). Nearing the age

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of thirty, Haydn did not appear to be embarked on a brilliant career; his younger brother Michael had advanced much more quickly. When the Morzin orchestra had to be dismissed in 1761, however, he was immediately placed in charge of the "court and chamber music" of the richest and most cultivated of Hungarian magnates, Prince Paul Anton Esterházy. Nine other musicians put on the light blue and silver uniform of the Esterházy service at the same time, but Haydn received the position of responsibility and virtual right of succession when the aged chief Kapellmeister, Gregor Joseph Werner, died. Haydn's reputation had begun to spread, and it is interesting to note that the prince's mother lived in the same house in which Joseph Haydn occupied a cold and leaky garret room during his impecunious days.

Prince Paul Anton was an amateur violinist and cellist. He had been Austrian envoy at Naples and experienced Italian operatic music at its source, supplementing in this way the Viennese bias toward Italian music with first hand knowledge. He was understandably anxious to show off his new virtuoso musical establishment, and one of Haydn's earliest biographers claimed the impetus for the symphonic trilogy *Le Matin–Le Midi–Le Soir* came from the prince. With a band of outstanding instrumentalists at his disposal, augmented with church, military and town musicians, Haydn responded with a scoring far more sumptuous than that used in the symphonies written for Count Morzin.

The numbering of the first 40 Haydn symphonies can be confusing; at least a dozen symphonies preceded those numbered 6–8. Eusebius Mandyczewski, in preparing the collected edition of Haydn's works (which was never actually completed), attempted to bring order to the hundreds of symphonies attributed to Haydn. His achievement in separating the authentic from the spurious was little short of miraculous, but he made many errors in dating the symphonies, particularly the early ones. Even today, with

additional documentation, a few still defy accurate dating. Due in large measure to ambitious recording projects, these earlier Haydn symphonies are now in the possession of the musical public.

Recordings of the lesser masters of the Viennese school are few, and their better works have yet to receive the hearing their enjoyable musical qualities deserve. Because only a handful of the symphonies written around mid-century have been published, it is difficult for scholars who are not specialists in the area to grasp the contributions of Monn, Wagenseil, Gassmann, Ordoñez and Hoffmann. Virtually all of the mannerisms regarded as "Haydnesque" are present in the orchestral music of these composers, some of whose works are superior to early Haydn. During the period in question, problems of adapting baroque motivic vitality to the relaxed and simplified harmonic progressions of the classic style had to be resolved. Integrated musical form had to be generated from the short-winded phrases and disruptive, sudden contrasts then favored by composers. Limitlessly rich fantasy and imaginative power did not provide the definitive answer, as the failure of Franz Beck (Mannheim) and C. P. E. Bach

*continued*



(North Germany) demonstrated. They were unable to weld together the divisive forces inherent in a wealth of starkly contrasting musical ideas. This transcendent integration was achieved by Haydn and Mozart. It attained its perfection in the 1780's and radiated for decades in the mature works of Haydn and Beethoven.

In 1760, the year before the composition of Symphonies 6–8, Haydn was just one promising composer among many, the holder of a responsible position in the court of a minor nobleman. With *Le Matin*, *Le Midi* and *Le Soir*, however, we are in the presence of superb invention and craftsmanship, unmistakably rich in promise. The three symphonies make extensive use of solo string and wind passages, liberating the latter instruments from the conventional “filler” role to which they were restricted in most contemporary symphonies. The concerto grosso and the divertimento, neither very far removed from the early classic symphony, were models for this treatment, which found a permanent repository in the symphonie concertante. Haydn did not pursue this particular line of development, though a few later symphonies (16, 31, 72) display important stretches of solo writing. The symphonic trilogy for his new associates in the Esterházy orchestra offered them an opportunity to step forward momentarily with idiomatic solos for their instruments.

The “program” of Symphonies 6–8 is not as meticulously detailed as, for example, that of Vivaldi's *Four Seasons*. (Vivaldi's Opus 8, which contains these four programmatic concertos, was dedicated to a relative of Count Morzin.) Descriptive music was apparently appreciated at the Esterházy court. In 1748 Kapellmeister Werner published his *Musikalische Instrumentalkalender*, a zany collection of twelve suites which makes Haydn's tone painting seem mild in comparison. Curiously, Werner was also noted for his strict style in church music.

Symphony No. 6 in D “*Le Matin*” is in the four movements typical of the mature classical symphony. It also has the slow introduction which Haydn was to make a recurrent feature of his own symphonies. In this instance it is

not too difficult to recognize a sunrise prophetic of *Creation* and *Seasons* (as well as the “*Phaëton*” Symphony of his friend Dittersdorf). Haydn entrusts the first theme of the Allegro to solo winds and introduces them later with little trill-like interpolations. The development begins thematically, digresses, and then leads into the recapitulation via a solo horn statement of the first theme. The second movement is a concertante essay for violin and cello with a particularly haunting Adagio coda. The Minuet begins in conventional fashion before offering delightful surprises of obbligato writing: even the usually neglected viola and bass have their place in the limelight. The light and swiftly moving Finale offers brief opportunities for several soloists; its second section is almost a miniature violin concerto replete with double stops.

Symphony No. 7 in C “*Le Midi*” is the only one of the trilogy which survives in an autograph, on the basis of which the entire cycle can be accurately dated. Concertante treatment of solo instruments is very pronounced in the first three movements but recedes somewhat in the last two—an appropriate contrast if all three symphonies are played at a single setting, as apparently intended. A slow introduction of baroque pomp (the regal sun at its zenith?) precedes the unison first theme of equally baroque angularity. This does not set the tenor of the movement, however. A transparent play of motives and snatches of melody characterize the remainder. The following operatic “*Recitativo*” is the greatest novelty in this set; the fingerprints of Haydn's much admired C. P. E. Bach are in evidence as well. Haydn may have contemplated some particular scene, real or imaginary, in which the pathetic accents of the diva are interrupted by an excited Allegro before returning to the distressful predicament of this little *scena*. The Adagio third movement, an aria for solo violin with obbligato flutes and cello, departs yet further from the normal world of the eighteenth-century symphony, inserting a personal, virtuosic temper. It concludes with a written out cadenza for violin and cello. The last two movements redress the balance with a courtly minuet and a vivacious finale.

Symphony No. 8 in G “*Le Soir*” begins straightway with a good humored Viennese tune in the complementary phrases which were one of the emblems of musical classicism. Characteristic of Haydn is the repetition of this theme in the dominant key and the developmental gestures close behind. The development itself adopts at first the transparent concertante style before intensifying and leading into several familiar Haydn devices: a false reprise in the “wrong” key (the real one begins with oboes and horns) and an interruption of

---



the reprise for a momentary digression. The slow movement is another of the intricately worked out interchanges among the soloists. Haydn's invention never tires, nor does it lose its unifying sense of direction. The richly scored Minuet looks forward to the elegant, mature Haydn. "La tempestà" is the subtitle of the last movement in early sources of this symphony. Vivaldi and others suggest antecedents, and Beethoven may have drawn on some of the ideas for his own storm in the "Pastoral" Symphony, if he knew this finale. Haydn does not overwhelm; he intimates the flashes of lightning and threatening skies without releasing a cataclysm.

Haydn was admonished in his contract of employment to deport himself in a manner which would make him "worthy of respect and princely favor." This princely favor, which surely began with the symphonic trilogy marking his debut in the Esterházy service, remained constant till the end of Haydn's lifetime. The fruitful collaboration between patron and artist reached its height during the reign of Prince Nicolas (d. 1790) and enriched the world of music as it had never been enriched before. It continued on a different level after Haydn's retirement when, as the most celebrated composer in the world, he had achieved the renown presaged already in 1761 with *Le Matin-Le Midi-Le Soir*.

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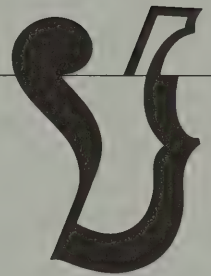
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# N o t e s

by Joseph Dyer

## George Frideric Handel

### *Concerto Grosso, Op. 6, No. 4*

In addition to being one of the world's great composers, Handel was the quintessential entrepreneur and businessman. During the late 1730's his intuition was leading him in the right direction: away from opera toward the English oratorio. The path had not yet revealed itself to him with supreme clarity; for this reason he offered the public all the diversity of *Alexander's Feast*, *Israel in Egypt*, the *Ode for St. Cecilia's Day*, *L'Allegro* and *Saul*, the latter more typical of the mature Handelian oratorio. He also revived *Acis and Galatea*, *Esther*, and *Deborah*. All the better to entice audiences into the theater, Handel frequently advertised a concerto between acts. At first these were organ concertos, dazzling to a populace which still hankered for the showy baubles of operatic virtuosity absent from the oratorio. Handel was a remarkable performer, and the expectation of brilliant extempore embellishment of favorite concertos exercised an understandable attraction.

English taste in concerted instrumental music tended to conservatism, a point which was not lost on our astute Handel. His ensemble concertos hark back to the principles of the Italian concerto grosso at the turn of the century. Giuseppe Torelli (1658–1709) wrote concertos in which solo passages for a three part *concertino* are contrasted with the rest of the string orchestra (*tutti*). The most famous master of the art was Arcangelo Corelli (1653–1713), whose *Concerti grossi*, Op. 6 came to be regarded as exemplary models of the genre. He perfected the twelve concertos in this collection over the course of three decades, completing the task shortly before his death. While many Italian and German composers of *concerti grossi* embraced the exciting brilliance of the Vivaldian concerto, others, like Locatelli, dall'Abaco, Geminiani and Handel adhered to the conservative tradition. The latter two composers made their fortune in England; Geminiani moved from London to Dublin in 1733 and remained there until his death in 1762.

The older, less virtuosic concerto grosso, delighting in the sonorities of the string ensemble, was well received in England, a point not lost on our astute Handel. His allegiance to the ideals of the Italy he knew in his youth can be assumed; they found a last great expression in the *Twelve Grand*

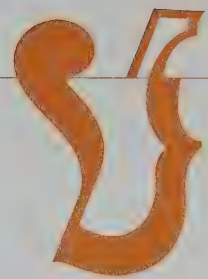
*Concertos in seven parts . . . Opera sexta* (1740). These concertos were written for the intervals in his oratorio performances and for publication. Handel's publisher had done well with comparable pieces by Corelli and Geminiani and he expected that a Handel entry would be of profit to them both. In fact the subscription to *Opera sexta* was only mildly successful.

All of the concertos were written over the space of little more than a month in the early autumn of 1739. Quite a few movements were lifted from earlier works, thus speeding up the process and giving him an ample supply of mostly new concertos for the coming season. Two concertos were used with each oratorio, and the completion of the season in late April coincided with the publication of the entire set.

Op. 6 No. 4 gives the concertino soloists only the smallest opportunity to be heard alone. They play at all times, as customary in the conservative approach to the concerto as orchestral music. The first movement pays tribute to the seductive Italian writing for strings. First violins have long chains of "sighs" against simple pulsations in the lower strings. The subject of the fugal Allegro is presented intensively until brief appearances of the soli introduce development of the subject in fragmentation. Characteristically relaxed Handelian treatment of fugal procedures pervades the remainder of the movement without lessening its power. Largo e piano is a lovely duet of the violins over a "walking" bass. The fiery closing Allegro is a transformation of an aria intended for the Opera *Imeneo*. Two closely related motives are treated in sequence, dialogue and imitation. The movement is binary with a coda in which diminished rhythmic activity and piano-forte contrast establish a concluding equilibrium.



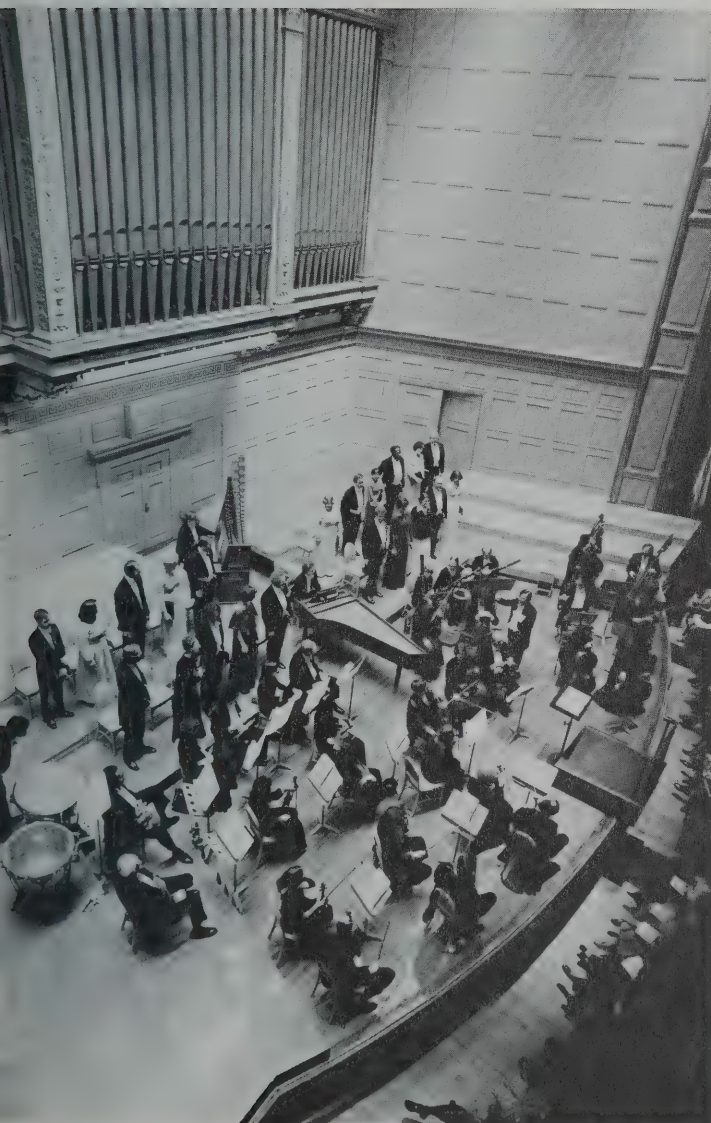




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H&H has introduced to American audiences such masterpieces as:

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It has also performed more contemporary works such as:

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Britten's *Cantata Misericordium*  
Poulenc's *Gloria*  
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H&H encourages the creation of new music in a tradition which dates back to Beethoven, who was commissioned to write a work for the Society in 1823. The most recent commission went to composer Daniel Pinkham, whose *Garden Party* was given its world première in March, 1977.

The Society recorded *Messiah* in 1977 under the auspices of the Advent Corporation, utilizing performing forces approximating those of Handel's day to produce the most definitive version yet recorded. This recording is also marketed on the Sine Qua Non label.

H&H has established a National Public Radio broadcast coast-to-coast which reaches audiences of four million listeners.

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## Where and what music does H&H perform?

The backbone of the Handel & Haydn season is its Symphony Hall subscription series. Featured in these performances, in addition to the great choral works and oratorios, have been chamber music, dance, opera, multi-media productions, and even puppets, increasing the employment of directors, technicians, designers, and talented performers from all areas of the arts.

As part of a bold new program for the future, the Society further expanded its performances by undertaking a series of community outreach programs in 1979, extending its musical mastery to audiences more eager than ever.

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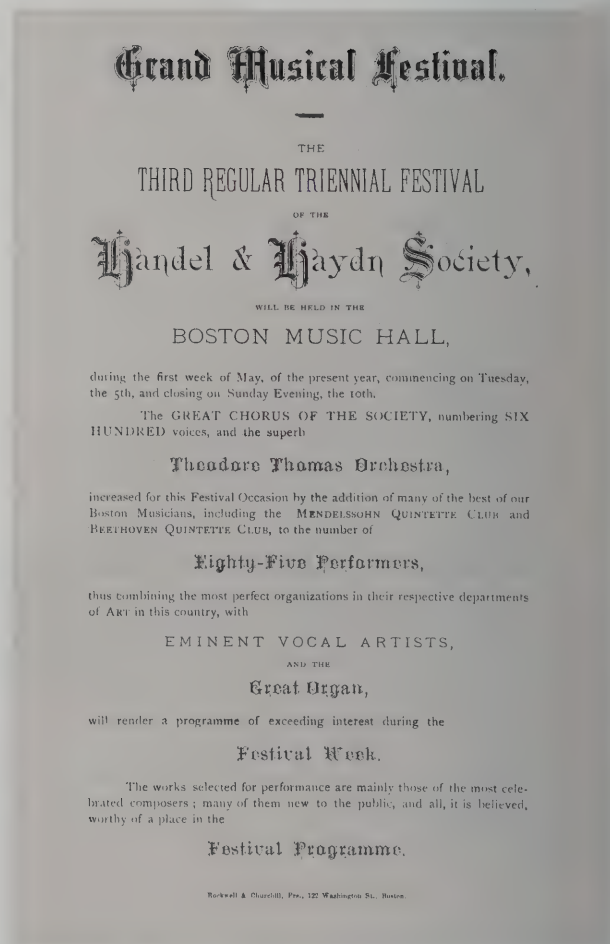
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*Christine Terp (The Christian Science Monitor)*

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Announcement of the Third Triennial Festival in 1874.



## How has Thomas Dunn brought a new look to H&H performances?

In Thomas Dunn, the Society's Artistic Director, there exists a combination of imaginative programming and classical artistry unsurpassed in the national musical scene.

Under his direction, the Handel & Haydn Society Chorus, a finely-tuned corps of singers, has gained a reputation as a virtuoso group of professionals.

Exacting the highest standards of achievement from his musicians, Dunn affirms, "We must leave a work better for our performance. Better understood. Better loved." Stressing the integrity of performance with respect to the composer's intentions, Dunn's musical scholarship becomes innovation, bringing audiences closer than ever to the genius of the world's great composers.

It is due largely to Maestro Dunn's talents that the Handel & Haydn Society today is an unqualified artistic success, claiming its rank as America's pre-eminent musical organization.

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*"The performance was consistently on that high plane of excellence Dunn has displayed since becoming music director of the Handel & Haydn Society."*

*Peter M. Knapp (The Patriot Ledger)*

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